



BACH CHOIR NEWS

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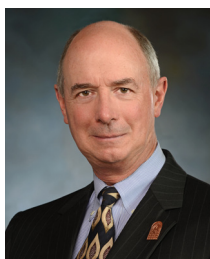
Hal Black – In the Saddle as our 15th President

FROM THE PRESIDENT

In the last issue of *Bach Choir News*, we introduced Hal Black to you as our president elect to succeed David Beckwith who was president for the last 10 years, a period of significant and successful growth in The Bach Choir's programming. On September 17, Hal was officially elected by the board of managers as our 15th president. He is now firmly in the saddle (I think he'll like this metaphor since his wife Allison is an avid equestrian!) and a group of us have already had a very stimulating strategic planning retreat to look to the exciting future of The Choir. Hal has been a member of our board since 2003 and brings considerable strategic planning expertise to the presidency from his 30-year career as an Air Products executive in commercial development, strategic planning, and mergers and acquisitions. He also brings a love of music, sings in the Chancel Choir of First Presbyterian Church of Bethlehem, and studies piano and composition at the Community Music School in Allentown. We welcome our 15th president with gratitude and keen anticipation and are delighted to share with you his first letter to The Bach Choir Family.

– Bridget George

Dear Friends,



I ALWAYS ENJOY the arrival of the season's brochure. It's a bit like opening a present, shuffling through the tissue paper and finding more than one gift inside. And so this year I sat down, opened the cover, and paused to read Greg's message. Greg has a wonderful way of expressing how and why we become so deeply involved with this music and this organization.

I have already had the pleasure of attending the first *Bach at Noon*. For those of you who have not had the opportunity to attend this combination of Bach's music and Greg's exposition, you will get your chance this year at Festival. I am looking forward to the Gala this year. Presenting the American Boychoir fits well with our increasing efforts to reach younger musicians with our music. Besides, the Gala is such a pleasurable way to support The Choir. The Christmas concert reflects Greg's interest in Mary, the mother of Jesus. The program is very imaginative as it bookends modern composers with works by J.S. and C.P.E. Bach.

I see that The Choir will add the excitement of dance again at the Family Concert. I very much enjoy the collaborations undertaken with the talented young dancers from our local schools. And when we talk of collaborations, there are few that have lasted as long as the one between The Choir and Lehigh University. We are pleased and honored to be performing with the Lehigh University Philharmonic this spring in anticipation of Lehigh's sesquicentennial.

And finally there is the Festival. You will read much more about our Re-imagined Festival later in this issue, but let me point out that in among the folds of the tissue paper of this package you will find some really great gifts. There at the Ifor Jones concert, we feature talented young students taking on the glorious ground bass of Bach's *Chaconne in D Minor* with their own improvisations, followed by our Festival artist-in-residence, Carolyn Goulding, playing the *Chaconne* in its original form. And if you miss Ms. Goulding playing the *Chaconne* during the first weekend, you will have the pleasure of hearing our concert master Elizabeth Field play it the second weekend. And among the line-up of superb soloists we look forward to the return of our Elijah, Dashon Burton. All that's left is to sort through the Packer Church seating chart and pick my seat.

Appreciatively,

Harold G. Black, President

Christmas Concerts –

My soul doth magnify the Lord *by Ellis Finger*

THE 2010 BACH FESTIVAL performances focused on music inspired by the Virgin Mary, the enduring foundation of how the life of Christ is enthroned, both in its exquisite miracle of birth and the anguished mourning of his Crucifixion. Those Festival performances keenly balanced the ecstasy of

joyful celebration with the depths of despair, in Friday evening performances of Bach's *Magnificat* with Pergolesi's *Stabat Mater*, the mournful account of Mary's station at the foot of the Cross.

The upcoming Bach Choir performances on December 6 and 7, in Allentown and



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Theo Anderson



Hrb Wilson

DEAR MEMBERS OF THE BACH CHOIR FAMILY:

WE HAVE, OF LATE, been engaged in a dynamic, creative, and thoughtful process of “re-imagining” our Festival and making strategic plans for the future of The Bach Choir we love so much. What might that future look like – Bach’s music forever at the heart of it, expanding audiences, and – very dear to my heart – engaging young people as performers, life-long learners, concert goers and music lovers. Which leads me to a question I’ve asked myself and now boldly pose to you – “Exactly what are YOU doing about it!?” Let me say it again – I pose this question first to myself, to our singers, our staff, the members of our board of managers and now, to you – “Exactly what are YOU doing about it!?”

Our brilliant Senior Pastor recently shared this story:

“This is a story about four people. *Everybody*, *Somebody*, *Anybody*, and *Nobody*. There was an important job to be done and *Everybody* was asked to do it. *Everybody* was sure *Somebody* would do it. Anyone could have done it, but *Nobody* did it. *Somebody* got angry about that because it was *Everybody’s* job. *Everybody* thought *Anybody* could do it, but *Nobody* realized that *Everybody* wouldn’t do it. It ended up that *Everybody* blamed *Somebody* when actually *Nobody* asked *Anybody*.” **Well...I’m asking!!**

The Bach Choir can never rest on its laurels. Recently, I’ve been reading the poetry of Emily Dickinson – what a treasure! Ponder this:

Crumbling is not an instant’s Act
A fundamental pause
Delapidation’s processes
Are organized Decays.

‘Tis first a Cobweb on the Soul
A Cuticle of Dust
A Borer in the Axis
An Elemental Rust –

Ruin is formal – Devil’s work
Consecutive and slow –
Fail in an instant, no man did
Slipping – is Crash’s law.

I thought about this and how it relates to all manner of things – relationships; institutions; musical growth (the opposite of “Crash’s law”). I’ve thought about the lack of commitment that

leads to erosion of musical values and standards and the need to raise up a generation of people who – like you – love music and the way it enriches our lives; and the lack of education and outreach that cultivate that awareness, engaging young people, and expanding audiences. Without these things, there is a slow and gradual, inexorable move to extinction, and the arts continue to experience this throughout our country and around the world.

What is The Bach Choir of Bethlehem doing about the future – ours, and that of the arts in general? We can look back on The Choir’s recent past with tremendous pride for all that’s been accomplished – and MY DEEPEST THANKS to each one of you who have been giving so generously of your talent, time and treasure to make that possible. However, *we need to do more*. This year we will present *Bach to School* for our 110,000th young student. Next year we celebrate the 15th anniversary of our Choral Scholars Program and the 45 gifted young singers who’ve been part of it. We’ll collaborate with wonderful young dancers in our Family Concert and feature an amazing group of young instrumentalists as part of our Re-imagined Festival in May.

I’ll never forget a young girl, having heard The Bach Choir and Orchestra for the first time, saying to me “It sounded so real!” My reply – it **IS** real! And it’s a gift to us all, a life-changing, life-enriching and (as one of our beloved Guarantors said to me after a performance of Bach’s *Mass in B Minor*) *life-giving* blessing! So, the question remains – “Exactly what are You doing about it!?”

Share your love, enthusiasm, passion with somebody... anybody...everybody...

- Consider buying a ticket for a young person
- Sign up your child or grandchild as an Associate Guarantor
- Raise the amount of your Guarantee or make an additional gift to The Choir in support of these efforts
- Bring somebody to our Christmas concerts, the Family concert, the Festival!

I believe with all my heart that the future of The Bach Choir is bright, filled with boundless opportunity and possibility...and hope you will work with all of us to ensure that...for which I will be forever grateful.

Fun

Greg Funfgeld, Artistic Director and Conductor

Re-imagining The Bach Festival by Bridget George

WHEN MY DAUGHTER Anisa George was making the new nine-minute film on the Bethlehem Bach Festival, which many of you have seen and loved (it’s on the home page of our web site BACH.org and on YouTube and is a great film to share with prospective Festival goers), she was so moved by the experience that she said, “Mom, next year I’m going to bring a van-load of my friends from Philadelphia for the concerts and we’ll bring a picnic to have on the lawn outside Packer Church and the whole thing.” Now this is the kind of action we want to see in response to Greg’s eloquent and passionate plea on Page 2 of this publication!

Wendy Gillespie was a first-time Festival audience member in 2014, professor of viola da gamba and early music at Indiana University, and a judge for our Young American Singer Competition. She turned to me after *The Mass*, overwhelmed by the power of the performance and said, “This makes me feel the world is going in the right direction!” She talks in the film about how this incredible Festival/Bach Society is a one-off, nothing like it in the world, and how

thrilled she is to have had a glimpse of it. SO WHY ARE WE RE-IMAGINING THE FESTIVAL? – Not because we want to change the essence of our “American Musical Treasure” but because we want to share it with more people. That means continuing to bring fresh perspective to it. It means involving more young audiences and artists including a Festival artist-in-residence, and offering additional opportunities for the audience to interact with the artists. For example, we’ve already had enthusiastic response to the opportunity for you to join Greg and members of The Choir in two 20-minute Bach chorale singing sessions each weekend (before *Bach at 4* and before the *Mass*), and to wind down with friends, food and drink at Zimmermann’s Coffee House, an informal late-night Saturday chamber music event at Historic Hotel Bethlehem. Very importantly, we are also expanding our national and regional marketing and publicity.

Our new initiatives are outlined in two publications – the Season Brochure, which you already have, and a Festival Fundraising Campaign Brochure being mailed this week



Theo Anderson

to ask for your help in getting our new initiatives off the ground and funding them in the long term. The latest information for audience and donors is constantly updated on BACH.org and by the time you receive this newsletter, you should be able to give to the Campaign on-line!

GUARANTORS – don’t forget that your priority seating deadline is December 10. Let’s see if we can have record breaking Festival attendance both from you and from new audiences. With immense gratitude for your support and for helping us to propel the Bethlehem Bach Festival into its glorious future!

Senator John D. Rockefeller IV and
Henry Kramer, cousin of Guarantor
Dr. Martin B. Miller.

Choral Scholars Alison Trautmann & Emily Fredericks

We Just Can’t Get Enough! by Karen Glose

“THE BACH CHOIR ROCKS!” is a sentiment that all 45 of The Bach Choir Choral Scholar alumni would echo. Alumna and current choir member, Alison Trautmann may not remember saying that in 2010, but now that she has returned to The Choir, she certainly does remember what made it so special for her – sharing a passion for beautiful music with other singers and audiences!



Next year we will celebrate the 15th year of the Choral Scholars program. In addition to Alison and Emily Fredericks featured in this article, returning alumni include Andrea Fritchey, who now works full time with The Choir as our wonderful Administrative Assistant.

Alison graduated from Marywood University where she earned a Bachelor of Arts degree in English with minors in Film, Women’s Studies, and Writing. From there she went to the University of Pittsburgh where she earned a Master of Library and Information Science Degree, and is currently employed as the Head of Youth Services at the Parkland Community Library. Upon returning to the Lehigh Valley, Alison began to realize just how much she missed singing. After taking a hiatus from singing because of her intense studies, she was more than ready to return to The Choir and devote Monday evenings to making beautiful music.

Alison credits her sister with giving her that extra little push to re-audition because this year, The Choir will perform Stravinsky’s *Symphony of Psalms*, a sibling favorite! In her free time, Alison is working on writing a novel where the main character is in a supernatural



special ops group, re-establishing her blog, and enjoying time with her family and boyfriend.

Alison and Emily are both products of Emmaus High School and vocal teacher, Janice Derstine. As a high school senior, Emily mentored freshman Alison in the singing group Chamber Harmony. At the same time, Emily who always loved singing was looking for a chal-

lenging choral experience to supplement the opportunities she had in high school, and decided to audition for The Bach Choir Choral Scholar program.

Emily was raised in a musical family – father, Skip is a professional jazz pianist, so it was a natural thing for her to pursue music as a profession. Emily has a Music Education degree from Ithaca College, and is Director of Choirs at Wilson High School in West Lawn, PA. Though Emily maintains a busy schedule, returning to The Bach Choir gives her an opportunity to still be part of a choir. “I love it – it’s like Monday night therapy!” Emily and her husband Tyrone, a professional saxophonist, celebrated their first wedding anniversary in September. They share a passion for music of all styles and genres.

The Bach Choir Choral Scholar experience is an exciting dimension in our educational outreach programs, and an amazing opportunity for gifted singers, in their senior year of high school, to rehearse and perform with The Bach Choir. Whether or not life ultimately directs you in a musical path to another vocation, our Choral Scholars agree that their experience with The Bach Choir was a life-changing, unforgettable, and priceless experience.

Christmas Concerts: My soul doth magnify the Lord cont.

Bethlehem respectively, revisit this earlier moment in musical programming, with several notable differences.

In place of Bach’s *Magnificat* these Christmas performances focus on the groundbreaking setting of this same body of scripture (Luke 1: 26–38) by Bach’s son, Carl Philipp Emanuel.

Including C.P.E. Bach’s *Magnificat* in these December performances aligns The Bach Choir with world-wide celebrations of the 300th anniversary of the composer’s birth.

Now viewed as an important transitional figure in music from the era of his father, Telemann, and Handel to the world of Haydn, Clementi, and Mozart, C.P.E. Bach emerged from the daunting shadow of his father and teacher to the realm of prominence as court composer first to Friedrich the Great in Berlin (1738-68) and then in Hamburg (1768-88). With the supreme beauty of J.S. Bach’s *Magnificat* so familiar to members of The Bach Choir family, the opportunity to hear his son’s reworking of an established musical landscape, measured against his father’s version, offers a humbling insight into a son’s efforts, already celebrated in his Berlin post, to equal, if not eclipse, the accomplishments of his father.

In keeping with the season, total emphasis in the 2014 Christmas Concert program is on the expectation of Christ’s birth, with intimations of death and Mary’s grief set aside. One common thread from the 2010 Festival does survive, with the popular Cantata 147, *Herz und Mund und Tat und Leben (Heart and Voice and Deed and Life)* once again brought to the fore, as a beloved work that contains two splendid settings of Bach’s often excerpted chorale, *Jesu, Joy of Man’s Desiring*.

In previewing the 2010 Festival, Bach Choir News described this cantata as follows: *Cantata*

147 began its life in Weimar as an Advent cantata and was later expanded for the Ascension of Mary (August 15), and first performed in Leipzig in 1723. A great favorite within the Bach Choir family, it is filled with moments of great musical flair – an exuberant opening chorus with festive trumpet and oboes, several recitatives of deep poetic power, and the two memorable settings of the famous chorale, *Jesu Joy of Man’s Desiring (Jesus bleibet meine Freude)*.

The figure of Mary extends throughout the December programs, with an expansive sampling of musical styles from various historical periods. From our own era, Greg Funfgeld has selected *Mary Speaks*, a work from 2005 by American composer Daniel Gawthrop (born 1949) that features the a cappella four-part voices of the women of the choir. Set to a haunting text by Madeleine L’Engle, this brief meditation on Mary’s life eloquently embraces a remarkable arc of feelings and themes that enfold the miracle of birth with the anguish of death.

From this contemporary setting by Gawthrop, the program turns back to the Elizabethan and Tudor era of England, with Robert Parsons’ setting of the liturgical staple, *Ave Maria*. Appropriately, the text stems from Gabriel’s greeting to Mary that prompted her humble response, “My soul doth magnify the Lord.” The text unfolds, “Hail Mary full of grace, blessed art thou amongst women and blessed is the fruit of thy womb.” With this *Ave Maria* the mystical exchange of offering and response between Gabriel and Mary, signaling the miraculous planting of sacred seed in Mary’s womb, this programming perfectly complements the *Magnificat* settings.

The second of the two *Magnificat* settings is by 19th century English composer Charles Villiers Stanford, a prominent



Anton Raphael Mengs - Virgin Mary (Alamy)

musician and educator who greatly influenced the generation of English composers centered on Gustav Holst, Ralph Vaughan Williams, and their contemporaries. Subsequently eclipsed by his pupils and such English stalwarts as Elgar and Britten, Stanford nonetheless commands our attention and merits interest with an important glimpse into 19th century Anglican music practice with this 1873 setting of *Magnificat*.

The 2010 Festival program offered listeners Mary’s emotional life in full, from the blessings of Gabriel’s annunciation to the final anguish of a distraught mother standing beneath the Cross. In keeping with the Advent season, these upcoming Christmas concerts put aside the final moments of Mary’s self-realization, as a fact of discovery very much in her future. The mood in these works by Bach – father and son – Parsons, Stanford, and Gawthrop centers wholly on joy, arrival, expectation, and the sublime gift of life. Please join The Bach Choir family in partaking of this banquet of wondrous miracles, through beautiful and diverse musical offerings.

Lehigh Valley Arts Council Honors Four Visionaries

At the 25th anniversary celebration of the Lehigh Valley Arts Council, Randall Forte, executive director of the Council honored four prominent cultural leaders for their vision and for taking their organizations in new directions: The celebration took place at the new headquarters of Lehigh Gas Partners LP in the soaring, new eleven-story tower, Two City Center, which is transforming downtown Allentown. The honorees (left to right) are Ellis Finger, who retired in July as director of the Williams Center of the Arts, Lafayette College and continues to write for Bach Choir News and craft brilliant translations of Bach’s German texts for our programs; David Mickenberg; president and CEO of the Allentown Art Museum of the Lehigh Valley; Bridget George, Bach Choir executive director, and Greg Funfgeld, Bach Choir artistic director and conductor.

Eugene Albulescu and Greg Funfgeld
Talk about a Spring Collaboration with the Lehigh University Philharmonic

In late September, Eugene Albulescu, professor of music at Lehigh University and director of the Lehigh University Philharmonic participated with Greg Funfgeld in a video interview about their upcoming collaboration in anticipation of Lehigh University’s Sesquicentennial. After the New Year, we’ll be making the video available on-line but we wanted to share some of the conversation with you in Bach Choir News. Don’t miss the performances at Zoellner Arts Center on Friday and Saturday April 10 and 11, 2015, 8pm at Zoellner Arts Center. For tickets call Zoellner Arts Center 610-758-2787 or purchase on-line at zoellnerartscenter.org. – Bridget George

Eugene: This collaboration came about as we are preparing to celebrate 150 years of Lehigh University. The Lehigh faculty was encouraged to look for curricular material and programming that had to do with Lehigh Tradition. So given the great respect I had for The Bach Choir and Greg Funfgeld, I thought about how long The Bach Choir has been associated with Lehigh. It is 102 years since the Bethlehem Bach Festival was first held in Lehigh University’s Packer Memorial Church and there is a rich history of Lehigh students volunteering for and attending Bach Choir performances. So we thought it would be nice to invite The Bach Choir over to do a concert with us, celebrate tradition, and give the students a great experience.

Greg: We are really excited about the collaboration and not only are we bringing The Bach Choir together with the wonderfully gifted students of the LU Philharmonic, but we are including the choir of Cathedral Church of the Nativity and the Chancel Choir of the First Presbyterian Church of Bethlehem – a total of 200 voices.

Eugene: The students in the orchestra are especially looking forward to working with a choir because they rarely get the opportunity to do that. Also, we’ve asked some of the members of The Bach Choir’s own Bach Festival Orchestra to join us so there will be hands-on exchanging of experience – students sitting and sharing a stand with a partner who is a professional.

We’ll be performing three magnificent pieces – Stravinsky’s *Symphony of Psalms* and Mozart’s arrangement of Handel’s *Ode for Saint Cecilia’s Day*, both of which Greg will conduct, and Beethoven’s *Choral Fantasy*, which I will conduct from the piano.

Greg: The great thing about the *Ode for Saint Cecilia’s Day* is that Handel wrote fabulous picturesque music – battle scenes, beautiful serenades for soprano and tenor soloists and at the end an epic fugue – all as a setting of the poem by John Dryden about Saint Cecilia – the patron saint of music. So it’s all about music – music as balm for the soul, music as what stirs us to battle, triumph and victory. And of course Mozart loved this piece and he fills out the Baroque orchestra with all the instruments of the classical symphony.

Eugene: Stravinsky’s *Symphony of Psalms* means a great deal to us programmatically because it is a standard part of the orchestral repertoire that doesn’t often get performed. Earlier in the season we are performing *Symphony No 7* of Shostakovich and there is a link between the two pieces. When Shostakovich had to be air-lifted out of the siege of Leningrad in 1942 during a break in the bombardment, he could only take a few things with him, and one of them was the *Symphony of Psalms*, his most cherished work.

Greg: The singers in the choirs are very excited to sing this piece. For a lot of people who know choral music well, I think they would say that the *Symphony of Psalms* is one of the iconic works of the 20th century. The way he sets the texts (from psalms 38, 40 and 150), it goes from very mysterious, very reverent and almost awestruck, to exuberant and joyful and everything in between – quite extraordinary.

Eugene: The orchestration is notable because it has no upper strings, just cellos and basses and then the rest of the orchestra. So the sound is very dark but this gives the high pitched sheen of the winds an incredible color. You can understand why so many people have been so fascinated by it.

Then the piece I’ll be conducting and playing is the *Choral Fantasy* by Ludwig van Beethoven, one of the greatest pieces that he wrote. Some people call it “Ninth Symphony Light”!

Greg: Yes you really do hear the *Ninth Symphony* coming down the road. You hear the themes and the ideas and the way he uses the chorus and then the six vocal soloists and you just say, “Wow this is the forerunner of something really magnificent.” It’s almost like a piano concerto with chorus – thrilling music!

Eugene: It is truly a “fantasy” in musical terminology, which means “to be improvised.” We know that at the first performance, Beethoven actually made up, in concert, the large cadenza for the piano that opens the piece, and only later wrote it down. It would have been conducted from the keyboard back then and this is part of what I like to research here at Lehigh – the lost tradition of conducting from the keyboard. So it will be an amazing performance hopefully.



Greg: I have no doubt that it will be brilliant and I’m inspired by this whole collaboration. and the thought of how we’ll learn from the kids – their passion, enthusiasm and openness – and how they’ll learn from us. I guess as I get older, I realize more than ever how important it is that we reach out to young people and give them the best we can of what we know about music and the privilege of making music in community.

Eugene: Yes, and by and large the students here are not conservatory musicians. They are people who took music very seriously in their youth – perhaps took 10 years of violin but then went into physics, engineering, international relations. We focus on their experience not in music appreciation classes but through an “inside the ensemble” experience. Most of our students won’t go on to be professional musicians, but because they have experienced works like the *Symphony of Psalms* working with groups like The Bach Choir, they will be our new audience, donors, people who commission works. They understand that music is important in their lives and they become activists for the cause of music.

Greg: I think that’s so brilliant and it makes me think of the members of those choirs – those 200 singers. Many of them are not professional musicians. Some are music teachers, church musicians, composers, teachers at colleges and universities. But many are what Robert Shaw called amateurs – people who do it because they love it. It’s not a pejorative term. It’s like these kids who are science majors but love music. We are coming together from our two different worlds to create something that is very special and unique. I hope everyone who can come will be there!



Guarantor Spotlight

by Cheryl Dungan

Meet Randolph and Virginia Aires

IT WAS THROUGH MUSIC that Randy and Ginny met in high school while attending District Orchestra (he with a violin and she with an oboe) in Lancaster, PA. It was truly love at first sight for both of them. They then went on to All-State Orchestra which was held in Sharon, PA.

Randy Aires was born and raised in Lancaster County, PA and graduated from Ephrata High School. He received his A.B. degree from Dartmouth College. Ginny was born and raised in Adams County, PA and graduated from Carlisle High School. She received her B.A. degree from Skidmore College and did graduate work at Brown University.

Following two years of active service in the U. S. Navy, Randy attended the University of Michigan Law School, where he received his J.D. degree. Through most of his career, Randy was a corporate attorney and Vice President for Governmental Affairs for Sears, Roebuck and Co. Before raising four children, Ginny taught school.

During their 56 years of marriage, music has always served as their avocation. Until recently, Randy continued to play the violin in organizations such as the Lancaster Symphony Orchestra, the Fairfax, VA Symphony Orchestra, and various chamber music groups, and his own group, The Orchard Trio.

Once Randy retired from professional life, the Aires relocated back to Pennsylvania where they built a beautiful home overlooking the hundreds of acres of lush orchards that have been in Ginny's family for generations.

Choral music has been important to both of them. Ginny sang in her church choir in high school and in her collegiate choir. Over the years both have sung in church choirs and have revered Bach in particular. Board memberships have included the Harrisburg Symphony Orchestra and the Market Square Concerts in Harrisburg.

Since 1990, the Bach Festival has been an integral part of their musical lives. While they were still living in Washington, D.C., Fred Rooney suggested that they should attend the Bach Festival in Bethlehem. They followed his recommendation and were so impressed with Greg's leadership and the quality of the choral performance that they decided to become Guarantors and haven't missed a Bach Festival for the past 25 years.

When asked to comment on their favorite aspects of the Festival, Ginny is quick to reflect on the uplifting spiritual renewal she experiences at each concert, while Randall speaks with great reverence about the *Mass in B Minor*, which he says has the same powerful effect and "feels fresh" each time he experiences it.



In addition to their musical and artistic interests and activities, the Aires have traveled extensively and enjoy their family and gardening. They are proud parents and grandparents.

The Aires have generously contributed to a number of Bach Choir events and projects and were instrumental in helping arrange for The Bach Choir to perform at a special music series called Market Square Concerts in the Harrisburg area.

Over the years, the Aires have developed many new friends through The Bach Choir. They often bring friends and acquaintances, including visiting dignitaries from other countries, with whom they are eager to share their love of the music of Bach. Like many of our Guarantors, they look forward to each Festival as an opportunity to reunite with friends, renew their spirits and celebrate the music and the fellowship that are the hallmarks of The Bach Festival.

Corporate Spotlight

by Cheryl Dungan

Historic Hotel Bethlehem

THE BACH CHOIR OF BETHLEHEM is thankful for the many wonderful business partnerships that we have developed over the years. One of our most treasured relationships is with the Historic Hotel Bethlehem, located in the heart of Bethlehem's historic district. Like The Bach Choir of Bethlehem, the history of the Hotel Bethlehem is wonderfully rich and uniquely bound up with the Moravian roots of the Bethlehem community.

In 1741, the first house in Bethlehem was built and became a resting place for Moravian Church goers and their guests. Later this became the site of The Golden Eagle Hotel in the early 1800s, which was very popular with colonial and European travelers who enjoyed the hospitality and idyllic beauty of the area. The list of visitors who graced the streets of Bethlehem included artists, actors, and European royalty, as well as many celebrated figures from American history.

A century later, Charles M. Schwab acquired a majority share of the Bethlehem Iron Company and Bethlehem became home to one of America's most successful steel corporations. Bethlehem Steel Company was hugely instrumental in attracting workers from across the United States and Europe, stimulating the community and economic development of the area. Keenly aware of the emerging status of the Bethlehem region, Schwab proposed and facilitated the building of a new hotel on the site of the Golden Eagle Hotel, which had fallen into disrepair over the years. Hotel Bethlehem, as it was renamed, was financed and owned by selling shares to members of the community and opened in May 1922, just in time for the annual Bach Festival that year.

In the 1960s, Bethlehem Steel acquired the hotel as the property had fallen on hard times struggling to deal with the new era of competing motels. The steel company invested significantly to restore the hotel to modern standards and eventually sold the hotel in the 1980s as it was divesting of non-core steel assets. The subsequent decline of the steel industry had a major impact on the success of the hotel, which eventually closed its doors in 1998.

The hotel attracted the interest of an experienced hotel management group which was fortunate to connect with a partnership of Lehigh University and Lafayette alumni, led by Bruce Haines, a Pittsburgh based U.S. Steel executive, and Bill Trotter, a local Air Products executive. The partnership formed to save the hotel and a plan to jointly acquire, restore and manage the hotel was approved. The new group, Christmas City Hotel, LLC was established in December 1998 and the hotel reopened in late 1999.

Mr. Haines serves as the Managing Partner of the Historic Hotel Bethlehem and continues to oversee the authentic and tastefully restored hotel, now listed as one of less than 250 "Historic Hotels of America" by the National Trust for Historic Preservation. Bruce and his wife Jo Ann are longstanding Guarantors of The Bach Choir and until recently resided at the home adjacent to the Bach Choir offices on Heckewelder Place.

New developments at the hotel include the restoration of the doorway to the "speakeasy" and the opening of a new distinctive gift shop on Main Street, which also features famous Penn State Creamery Ice Cream, available by the scoop!

True to its roots, The Historic Hotel Bethlehem is widely known and respected for its gracious hospitality, world class service, elegant accommodations and award winning cuisine. It is a favorite destination of visitors to the annual Bach Festival and a preferred lunch spot for Bach at Noon concert goers. We are excited that our 2014 Gala will be held in the hotel's Grand Ballroom.



"The Hotel is honored to be chosen to host the 2014 Gala." Haines acknowledged. "It is particularly rewarding to us since the hotel's first public event in 1922 was The Bach Choir Festival gala. We value our partnership with our historic neighbor's from The Bach Choir and appreciate their continuing contributions to the cultural heritage of Bethlehem."

In May of 2015, the hotel will host The Choir's new informal chamber music event, Zimmermann's Coffee House. It will be in the Terrace Room from 9-11pm each Saturday night of Bach Festival weekends.

The authentic Moravian tiles in the Hotel's Terrace Room and the beautiful murals in the lower ballroom, created by military artist George Gray in the 1930s, tell the story of Bethlehem's journey to become one of the major centers for steel production in the world, which, in turn, enabled Bethlehem to become a thriving center for the arts.

Hotel Bethlehem and The Bach Choir share a fascinating history, enduring the upturns and downturns of our region and the growing pains of our young country. Our histories are ever intertwined through our early Moravian connections and our commitment to excellence, hospitality and the preservation of our cultural legacy.

CHRISTMAS TREE LIGHTING CEREMONY

Members of The Bach Choir directed by Greg Funfgeld will sing the *Star Spangled Banner* and *O Little Town of Bethlehem* at the City of Bethlehem's Christmas Tree Lighting Ceremony on November 28, 4:30-5:30pm, Center City Plaza, and will help lead the carol sing-along. All are welcome!

Welcome!

We are Happy to Announce the Election of Dr. Mark Hanlon to Our Board of Managers

Mark W. Hanlon, VMD, is owner and medical director of Gilbertsville Veterinary Hospital in Gilbertsville, PA. He became familiar with The Bach Choir through his daughter, Abigail, who was a choral scholar last year. Abby had an exceptional experience through the program and sparked Dr. Hanlon's interest in The Choir. Mark is a 1982 graduate of Eastern University where he earned an undergraduate degree in Chemistry. After working in the precious metals industry for several years, he decided to pursue his life-long dream of becoming a veterinarian. In 1993, he graduated *magna cum laude* from the University of Pennsylvania's School of Veterinary Medicine. Dr. Hanlon worked in Harleysville and Allentown, and then, along with his wife, Diane, purchased Gilbertsville Veterinary Hospital in 2003. His other interests outside of work include competing in triathlons and adventure races, reading, and spending time with his family. Dr. Hanlon is an elder and member of Lower Providence Presbyterian Church, Eagleville, PA. He and his wife Diane are the proud parents of three children and their pets include two orange tiger cats, Joshua and Jeremiah, and Mary Grace, an Alapaha Blue Blood Bulldog.

Meet our Newest Guarantors!

We are pleased to introduce these new members of The Bach Choir Guarantor Family...

Suzanne Styers Boundy, Bethlehem, PA | Rt. Rev. C. Hopeton Clennon, Bethlehem, PA | Charles & Cheryl W. Dungan, Orefield, PA
Mr. & Mrs. Jack DeBellis, Allentown, PA | Steven & Jeanne Follett, Bethlehem, PA | Louise M. Frankenbach, Bethlehem, PA
Mr. & Mrs. John M. Gibbons Jr., Center Valley, PA | Dr. & Mrs. Mark Hanlon, Schwenksville, PA | Dr. & Mrs. John Lychak, Bethlehem, PA
Mr. & Mrs. Joseph Manzek, Bethlehem, PA | Cate Michaud, Mohrsville, PA | Richard Miller & Lawrence Bauer, Jr., Hellertown, PA
Sam & Patricia Mitchell, Fogelsville, PA | Ginger O'Sullivan, Emmaus, PA | Mr. & Mrs. Bruce Palmer, Nazareth, PA
Andrew & Martha Cox-Popichak, Bethlehem, PA | Carl & Elaine Stolpe, Easton, PA | Mary Tirrell, Pen Argyl, PA
Benjamin Watson, Coplay, PA | George Whitehouse, Emmaus, PA | Mr. & Mrs. Louis Zsido Jr., Bethlehem, PA



The Bach Choir of Bethlehem
440 Heckewelder Place
Bethlehem, PA 18018-5806

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Family Concert – For everything there is a season by Bridget George

Musicians, dancers, poetry readers, and visual artists already at work!



THIS WEEK, as our fall issue of *Bach Choir News* goes to print, The Bach Choir's concert master Elizabeth Field offered a workshop on Vivaldi's *Four Seasons*, one of the most popular works in the classical music repertoire, at the Lehigh Valley Charter School for the Arts. Two movements from *Summer* and *Autumn* are being choreographed by dance faculty member Amy Berry for performance by her students and The Bach Festival Orchestra at our 2015 Family Concert. Also this week, I met with Jennie Gilrain, the fabulous fourth grade teacher at Freemansburg Elementary School whose students (poets and readers) were featured on our most recent CD, *A Child's Christmas in Bethlehem*. Ms. Gilrain and art teacher Sue Facciano are planning to work with their students on visual art to accompany movements from *Four Seasons* and readings of the evocative poems Vivaldi himself wrote as an introduction to each movement. Earlier in the summer, Greg Funfgeld and I met with Tim Cowart, chair of the Dance Department at DeSales University. Mr. Cowart is now at work with his students choreographing and rehearsing dances to choral movements from Bach Cantata 4 that also relate to our theme, "For everything there is a season."

What a rich and fun collaboration this is going to be! Think about buying tickets now as holiday gifts for families and young people in your lives! Sunday February 8, 3pm at Baker Hall, Zoellner Arts Center. Tickets at Bach.org.

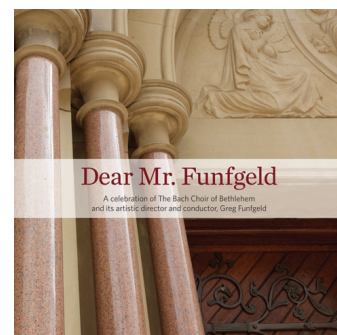
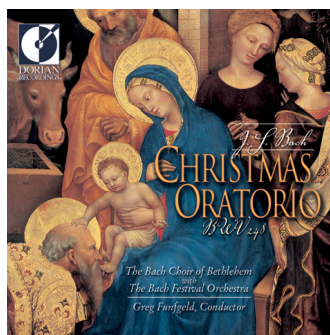
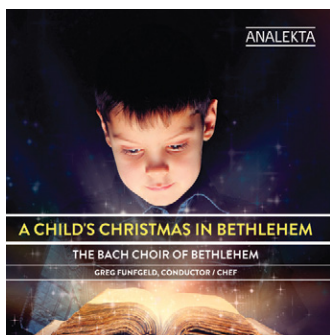
Elizabeth Field, violin and Amy Berry, choreographer with dancers at Lehigh Valley Charter High School for the Arts



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Our newest recording –

A Child's Christmas in Bethlehem

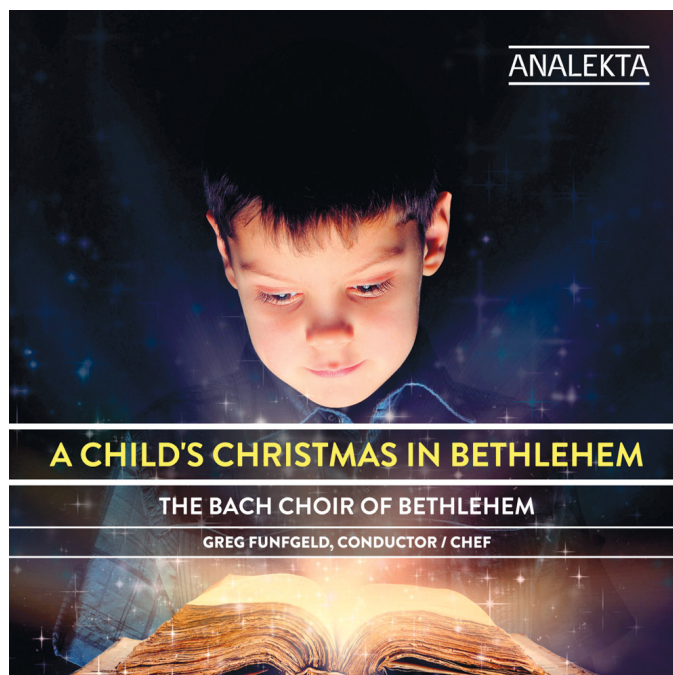
The Bach Choir is joined by The Bel Canto Children's Chorus and children who are both poets and readers

I love the combination of stories, poems and music. The choirs are inspiring and the music chosen is perfect. I can't stop listening to this CD. It's the perfect holiday gift for families and I have already bought 12 of them to give away. LOVE THIS!

– Customer Review

It glitters with carols spanning five centuries in five languages all bound together with stories and poems telling the story of Christmas...Listening to the recording is akin to unwrapping a Christmas present, opening as it does with the hushed voices of children expressing delight and awe.

– Steve Siegel, The Morning Call



TRACK LIST

1. Prologue

Presents
Sensale & Caraballo (Poems)
Of the Father's Love Begotten
Arr: Erikson (Traditional Carol)
What Sweeter Music
Herrick (Poem)

2. The Gift

Arr: Cutter (Traditional Carol)

3. The Christmas Mystery

Gaarder (Story)

4. Mary Wondered What it Meant

Telfer (Carol)

5. Noël Nouvelet

Arr: Rutter (Traditional Carol)

6. Noel

Porter (Poem)

7. Betelehemu

Olatunji & Whalum (Nigerian Carol)

8. The House of Christmas

Chesterton (Poem)

9. Sleep Well Thou Child of God

Umla (Carol)

10. O Jesulein Süß

Harmonization: J.S. Bach (Traditional Carol)

11. Snow Over Bethlehem

Milhous (Story)

12. Long Ago in Bethlehem

Arr: Tate (Moravian Carol)

13. Shepherd's Song at Christmas

Walker (Carol)

14. The Lamb

Blake (Poem)

15. The Angel Gabriel

Arr: Chilcott (Carol)

16. Dormi Dormi

Arr: Goetze (Traditional Carol)

17. Three Kings Day

Tic-Toc: Roque (Poem)
Three Kings: Padilla (Story)
Puerto Rico's Christmas: Lugo (Poem)

18. A La Nanita Nana

Arr: Davison (Traditional Carol)

19. God Moves in a Mysterious Way

Arr: Britten (Hymn)

20. What Sweeter Music

Herrick (Poem)

21. Ding Dong Merrily on High

Arr: Wilberg (Traditional Carol)

Orders of 10 or more of the same item receive a 10% discount.
See the reverse side of this sheet for other special holiday offers!